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iron maiden

six of their greatest songs

with 'soundalike' CD backing tracks



**guitar tab and standard notation
of each song with chord symbols...
plus complete lyrics for vocalists**

play guitar with...

iron maiden

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**bring your daughter...
to the slaughter**

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aces high

Words & Music by Steve Harris

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Intro
(F#) (D#)

2 bar count in:
w/p.m.
f w/distortion

1.2.3. (E#) 4. (E#)

Double time feel
A#

F# G# A# F# G#

Verse

(E⁵)

(D⁵)

1. There goes the si ren, that warns of the air raid.
2. Mov ing to fire at the main stream of bomb ers.

there comes the sound of the guns send ing flak.
let out a short burst and then turn a way.

Our for the screen ble we've got to get air borne.
Roll ov er spin round to come in be hind them.

got to get up for the com ing at tack.
move to their blind sides and fir ing a gain.

TAB 9 11 12 14 12 11 9 12 11 7 11 7
7 9 10 12 10 9 7 10 9 5 9 5

(E⁵)

(D⁵)

Our for the screen ble we've got to get air borne.
Roll ov er spin round to come in be hind them.

got to get up for the com ing at tack.
move to their blind sides and fir ing a gain.

TAB 9 11 12 14 12 11 9 12 11 7 11 7
7 9 10 12 10 9 7 10 9 5 9 5

(E⁵)

(D⁵)

Our for the screen ble we've got to get air borne.
Roll ov er spin round to come in be hind them.

got to get up for the com ing at tack.
move to their blind sides and fir ing a gain.

TAB 9 11 12 14 12 11 9 12 11 7 11 7
7 9 10 12 10 9 7 10 9 5 9 5

(E⁵)

(D⁵)

got to get up for the com ing at tack.
move to their blind sides and fir ing a gain.

TAB 9 11 12 14 12 11 9 12 11 7 11 7
7 9 10 12 10 9 7 10 9 5 9 5

(A⁵) (G⁵)

Jump in the cockpit and start up the engine.
 Bar dits at 8 o'clock move in behind us.

TAB: 7 9 10 12 10 9 7 10 9 8 7 5

(A⁵) (G⁵) (A⁵)

move all the wheel blocks there's no time to waste. Galla - er - ing speed as we
 ter M... E I O... 9's out of the sun. Asc - end - ing and turn - ing our

TAB: 7 9 10 12 10 9 7 10 9 8 5 7 9 10 12 10 9 7

(G⁵) (A⁵) (G⁵)

hear down the run - way got to get air - borne be - fore it's too late.
 Spit - fires to face them head - ing straight for them I pressed on my guns.

TAB: 7 10 9 8 9 8 5 7 9 10 12 10 9 7 5 10 9 8

Pre-chorus (E⁵)

Run - ning scamb - ling fire!
 Roll - ing turn - ing div - ing

TAB: 5 7 7 7 7 5 7 7 7 7 7 7 5 4 7 5 7 5 4 5

Roll - ing turn - ing div - ing we're do - ing it a - gain.
Roll - ing turn - ing div - ing we're do - ing it a gain.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Roll - ing turn - ing div - ing we're do - ing it a - gain." and "Roll - ing turn - ing div - ing we're do - ing it a gain." The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. The guitar line has a capo on the 5th fret, indicated by a "5" at the beginning. The bass line has a capo on the 5th fret, indicated by a "5" at the beginning.

Run - away scramb - ling fire! diving
Roll - ing turn - ing diving

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Run - away scramb - ling fire! diving" and "Roll - ing turn - ing diving". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. The guitar line has a capo on the 5th fret, indicated by a "5" at the beginning. The bass line has a capo on the 5th fret, indicated by a "5" at the beginning.

Roll - ing burn - ing div - ing
Roll - ing burn - ing div - ing

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Roll - ing burn - ing div - ing" and "Roll - ing burn - ing div - ing". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. The guitar line has a capo on the 5th fret, indicated by a "5" at the beginning. The bass line has a capo on the 5th fret, indicated by a "5" at the beginning.

Chorus
E⁵ C⁵ D⁵ E⁵ C⁵ D⁵
Run, live to fly, fly to

The chorus section consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Run, live to fly, fly to". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. The guitar line has a capo on the 5th fret, indicated by a "5" at the beginning. The bass line has a capo on the 5th fret, indicated by a "5" at the beginning.

E⁵ C⁵ D⁵ E⁵ C⁵ D⁵

live, co or die, won't you.

TAB

G⁵ Bb⁵ F⁵ G⁵ Eb⁵ F⁵

Run, live to fly, fly to

norm.

TAB

G⁵ E⁵ F⁵ G⁵ Eb⁵ F⁵

live, acc s high.

To Coda

TAB

Interlude

A⁵ D⁵ A⁵ A⁵ D⁵

P.M.

TAB

2^a D. al Coda Solo

D⁴ A⁵ A⁵ Pre

P.M. P.M. Full Full

0 3 3 0 0 3 2 0 3 5 5 0 3 3 0 0 3 2 0 2 0

The musical score for "The Wind" by The Beatles, featuring guitar and bass parts. The guitar part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a pre-chorus (Pre) and a chorus (C) section. The bass part is in bass clef and includes a pre-chorus (Pre) and a chorus (C) section. The score is for a guitar and bass duo.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a treble and bass staff. The treble staff features a melody with eighth-note runs and slurs, with chord symbols A¹, F³, and G³ above it. The bass staff provides a harmonic accompaniment using a pattern of eighth notes (6, 7, 0, 7, 5, 0) and includes a final measure with a 10-measure rest and a 10-measure repeat sign.

B⁵ G⁵ A⁵

T
A
B

B⁵ D⁵ E⁵

T
A
B

B⁵ G⁵ A⁵

T
A
B

B⁵ D⁵ E⁵

T
A
B

⊕ Coda G⁵ E⁵ F⁵ A⁵

T
A
B

First system of music notation. The staff is in treble clef with a key signature of one sharp (F#). The music is divided into three measures, each with a chord label above it: F⁵, G⁵, and A⁵. The first measure contains a descending eighth-note scale: F#5, E5, D5, C5, B4. The second measure contains a descending eighth-note scale: G5, F#5, E5, D5, C5, B4. The third measure contains a descending eighth-note scale: A5, G5, F#5, E5, D5, C5. The bass line is in a 6/8 time signature and consists of a single line of notes: 5, 4, 5, 4, 5, 0, 3, 3, 3, 5, 3, 6, 4, 5, 4, 5, 4, 5, 4, 5, 6, 5.

Second system of music notation. The staff is in treble clef with a key signature of one sharp (F#). The music is divided into three measures, each with a chord label above it: F⁵, G⁵, and A⁵. The first measure contains a descending eighth-note scale: F#5, E5, D5, C5, B4. The second measure contains a descending eighth-note scale: G5, F#5, E5, D5, C5, B4. The third measure contains a descending eighth-note scale: A5, G5, F#5, E5, D5, C5. The bass line is in a 6/8 time signature and consists of a single line of notes: 5, 4, 5, 4, 5, 0, 3, 3, 3, 6, 3, 5, 4, 5, 4, 5, 4, 5, 4, 5, 5, 5.

Third system of music notation. The staff is in treble clef with a key signature of one sharp (F#). The music is divided into three measures, each with a chord label above it: F⁵, G⁵, and A⁵. The first measure contains a descending eighth-note scale: F#5, E5, D5, C5, B4. The second measure contains a descending eighth-note scale: G5, F#5, E5, D5, C5, B4. The third measure contains a descending eighth-note scale: A5, G5, F#5, E5, D5, C5. The bass line is in a 6/8 time signature and consists of a single line of notes: 5, 4, 5, 4, 5, 0, 3, 3, 3, 5, 3, 5, 4, 5, 4, 5, 4, 5, 4, 5, 5, 5.

Fourth system of music notation. The staff is in treble clef with a key signature of one sharp (F#). The music is divided into three measures, each with a chord label above it: F⁵, G⁵, and A⁵. The first measure contains a descending eighth-note scale: F#5, E5, D5, C5, B4. The second measure contains a descending eighth-note scale: G5, F#5, E5, D5, C5, B4. The third measure contains a descending eighth-note scale: A5, G5, F#5, E5, D5, C5. The bass line is in a 6/8 time signature and consists of a single line of notes: 5, 4, 5, 4, 5, 4, 0, 3, 3, 3, 5, 1, 5, 3, 5, 4, 8, 6, 6, 6, 5, 7, 5, 6, 7, 4, 5, 2, 0.

***bring your daughter...
to the slaughter***

Words & Music by Bruce Dickinson

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Intro

I Honey it's get ting close to

Verse

Em?

Em⁷ A³

mid - night, and all the myths are still in down.
day - break, the sun is creep - ing in the sky.

let ring let ring

TAB

2 0 3 0

2

Em⁷

True love and lip - stick on your in - en, but the pal low - make no -
 No pa - rent re - me - dies for heart-ache, just empty words and -

TAB

A⁵Em⁷

sound If there's some liv - ing to be done
 hum - ble pie. So get down on your knees honey

TAB

A⁵

be - fore your life be - comes your tomb - you'd bet ter know I'm the
 As - sume an al ti tude You just pray that

TAB

Em⁷A⁵

one. Un - chain your back door in - vite me a - round
 I'll be wait - ing 'cos you know you know I'm com - ing soon.

TAB

Chorus

Bring your daugh - ter bring your daugh - ter to the skugh -

let her go, let her go.

let her go. Bring your daugh -

ter bring your daugh - ter to the skugh - ter

PM.....4

let her go. — let her go. — let her go —

DS A5

Let her go. — Yeah

E5 I.

head string behind you!

I. cont.

Don'ty it's get ting close to

2. Bridge D

So pick up your fool - ish pride

— go ing back — no where, no way, no place to hide. ————— Yeah yeah yeah —

pick scrape

Full

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with notes and rests corresponding to the lyrics. Above the staff, the notes are labeled with their corresponding letters: G, F, B, B, B, B, C, B, B, B, A. The second system continues the melody, with notes labeled F, F, F, F, F. The lyrics 'The Rose Tree' are written below the staff, with the words 'The', 'Rose', 'Tree', 'The', 'Rose', 'Tree', 'The', 'Rose', 'Tree' aligned with the notes. The score is a single-voice setting of the traditional English folk song.

14 12-16-12-14-12 14 12-12 12 16 12 14 12 12-12-12 16 14 12 12 12-16-14 12 15 12 12 12 13

Musical score for "The Wind" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a melody on a treble clef staff and a guitar tab on a six-line staff. The melody includes a key signature change to A major (two sharps) in the final measure. The guitar tab includes fret numbers and a "Full" marking. The score is labeled "C" and "A5".

The image shows a musical score for the hymn "Bring Your Daughters to the Field". It consists of three staves: a vocal melody at the top, a piano accompaniment in the middle, and a guitar tablature at the bottom. The key signature has one sharp (F#), and the time signature is 3/4. The vocal melody includes the lyrics "Bring your daughters". The guitar tablature includes fret numbers and a capo position of 2.

Bridge

(G⁵)

(A⁵)

ter bring your daugh ter bring your daugh ter. bring your daugh

The first system of the bridge shows a vocal line with the lyrics "ter bring your daugh ter bring your daugh ter. bring your daugh". The guitar line is in G major with a capo on the 2nd fret, indicated by a "2" and a "B" on the fretboard.

C⁵

D⁵

ter. bring your daugh ter bring your daugh ter. to the daugh -

The second system of the bridge shows a vocal line with the lyrics "ter. bring your daugh ter bring your daugh ter. to the daugh -". The guitar line is in C major with a capo on the 2nd fret, indicated by a "2" and a "B" on the fretboard. The guitar line includes a "stop P.M." instruction.

E⁵

ter. Bring your daugh - ter. fetch your daugh

The third system of the bridge shows a vocal line with the lyrics "ter. Bring your daugh - ter. fetch your daugh". The guitar line is in E major with a capo on the 2nd fret, indicated by a "2" and a "B" on the fretboard.

G⁵

A⁵

- ter. bring your daugh ter fetch your daugh - ter. bring your daugh -

The fourth system of the bridge shows a vocal line with the lyrics "- ter. bring your daugh ter fetch your daugh - ter. bring your daugh -". The guitar line is in G major with a capo on the 2nd fret, indicated by a "2" and a "B" on the fretboard.

C⁵ D⁵ E⁶

ter, fetch your daugh - ter, to the < a gⁿ ter...

G⁵ A⁵

Aah

C⁵ D⁵ E⁶

Aah.

G⁵ A⁵

Aah.

C⁵ D⁵ E⁵

Aa1 _____ Ob _____

8va

ff Full Full Full

9 8 7 6 10 8 7 8 8 7 8 10 8 7 8 12 12 12

Chorus D⁵ E⁵ D⁵ E⁵ C⁵

Bring your daugh - ter bring your daugh - ter to the slaugh -

Full Full Full Full Full Full Full

12 12 12 12 12 12 12 8 10

A⁵ D⁵ A⁵

let her go. let her go.

Full Full Full

10 10 10

E⁵ 1.2. D⁵

let her go. Bring your daugh -

Full Full

12 12

13. A⁵ G⁵ E⁵

ICE Let her go.

Full

TAB: 14 14 (14) 12 14 12 14 12 12 14 12 14 12 14 12 14 12

A⁵ G⁵ E⁵

let her go.

Full Full Full

TAB: 12 14 12 15 14 12 15 12 15 12 15 14 12 14 12

Free time

A⁵ G⁵ E⁵

let her go Yeah I'm com - ing to get you

Full

TAB: 14 12 14 14

Now

ad lib

Full

TAB: 8 7 7 15 8 7 7

phantom of the opera

Words & Music by Steve Harris

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(B)
2 bar count in:
f w/d: staccato



First system of musical notation. The treble staff contains a melody starting on a whole note, followed by eighth notes, and ending with a quarter note. The guitar TAB staff shows the fretting sequence: 5, 4, 5, 4, 5, 7, 2, 4, 5.

Second system of musical notation. The treble staff continues the melody with eighth notes and quarter notes. The guitar TAB staff shows the fretting sequence: 4, 4, 4, 5, 4, 5, 7, 4, 5, 5, 4, 5, 7.

Third system of musical notation. The treble staff features a melody with eighth notes and a '8va' (octave up) instruction. The guitar TAB staff shows the fretting sequence: 3, 3, 3, 5, 5, 5, 7, 7, 7, 8, 8, 8, 12, 12, 12, 13, 13, 13, 18, 10, 10, 14, 14, 14.

Fourth system of musical notation. The treble staff includes a melody with eighth notes and a 'Woh yeah' vocal line. The guitar TAB staff shows the fretting sequence: 19, 15, 17, 19, 15, 17, 19, 15, 17, 19, 15, 17, 19, 15, 17, 19, 15, 17, 19.

(E)

G³D³

三、

G²

D3

(F2)

(G)

(F²)

(G)

(FS)

(G)

E⁵ B⁵ C⁶ D⁵

(E)

(E) 1. D⁵

2. Verse (B)

I've been wait - ing so long for you now you
stand - ing in the wings. there you
run - ing and hid - ing in

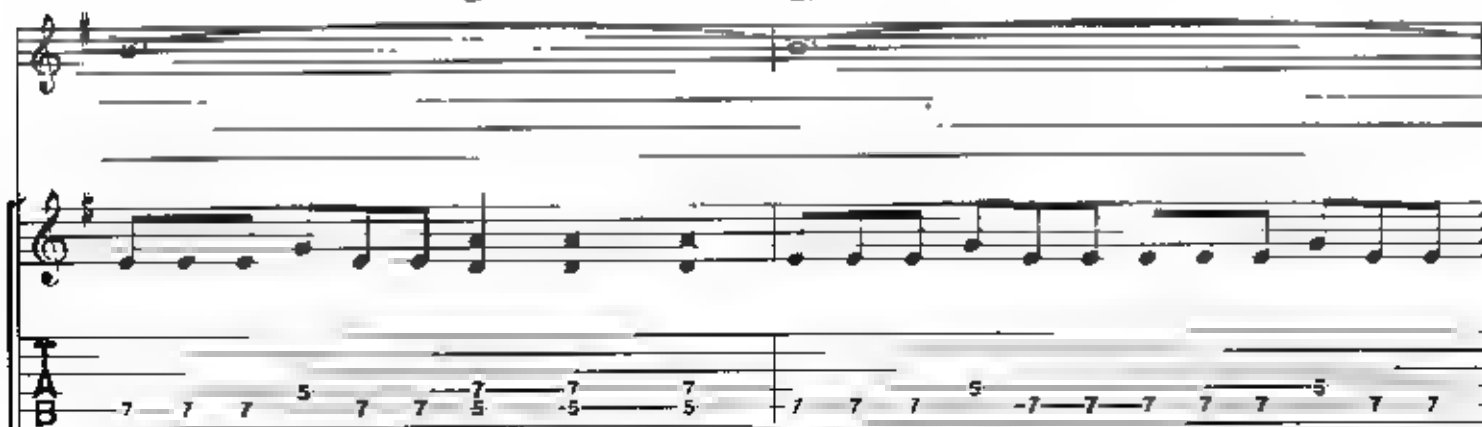
(E)

won't get a way from my grasp
wait for the cur- tan to fal-
my dreams you're al- ways there



D⁵

(E)



D⁵

(B)

You've been liv- ing so long in hid- ing, is
And know- ing the ter- ror and
You're the Phan- tom of the ope- ra you're the



(E)

hid- ing be- hind that false mask
hold- ing you have on us all
Dev- il you're just out to scare



D⁵

E

7 7 7 5 7 7 5 5 7 7 7 5 7 7

D⁵E⁵B⁵

And Yeah, You've I know know that that I know just And you know that I know just And you know that I know just And you know that I know just

7 7 7 5 7 7 5 5 7 7 7 5 7 7

C⁵D⁵

E

you scratch ain't got that long to last you scratch ain't got that long to last you scratch ain't got that long to last you scratch ain't got that long to last

5 5 5 7 7 7 7 7 7 7 7 7 7 7

D⁵

E

7 7 7 5 7 7 5 5 7 7 7 5 7 7

D⁵ E¹ B⁵ To Coda ☐

Your looks and your feel - ings are
And you know I'm help - less from
You hurt me. you you want me. you

C⁵ D⁵ (E)

ust the re mains from your past
your mes mer is ing cal cal.

D⁵ (E)

1. 2. (E) D⁵

2 YOU RU Ooh

E⁵ B⁵ C⁵ D⁵

Bridge J.J.

E⁵ D⁵ E⁵

P.M. P.M.

C⁵

P.M.

E⁵ D⁵ E⁵

Keep your dis - tance
Watch your step he s

P.M.

D⁵ E⁵ D⁵

walk a way, don't take his bait
out to get you, come what may Don't you
Don't you

P.M.

Chords: C⁵ E⁵

Lyrics: stray away don't fade a way from the nar row way

PM

Chords: D⁵ E⁵ D⁵

PM

Chords: E⁵ D⁵ C⁵

Solo J-J

PM

Full

Full

Full

Chords: Em F G Em

Full

Full

Full

Full

Full

Full

C Em F G Em

(8va) -----

Full $\frac{1}{2}$ 1 2 rate

C Fm F G

(8va) -----

Full

Em C Em

(8va) -----

Full $\frac{1}{2}$ Full

F G Em

(8va) -----

Full

Slower J. 142
(E31)

mf Bass cue

8va Em D

f whisterton

C D

(8va)

8va Em D

C D

(8va)

8va Em D C

1 (gru)

C⁵ D⁵ Em

12-12-12-12-12-12-14-14-14-14-14-14-19-18-17-19-18-17-19-18-17

Musical score for guitar, showing a melody in G major and a bass line with fret numbers. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef with fret numbers indicated below the staff. The score is divided into two measures by a double bar line.

Measure 1: The melody starts on G4 (first fret) and moves up stepwise to D5 (fifth fret). The bass line starts on B2 (open) and moves up stepwise to D3 (first fret).

Measure 2: The melody continues from D5 (fifth fret) and moves up stepwise to A5 (seventh fret). The bass line continues from D3 (first fret) and moves up stepwise to F#3 (second fret).

The second system of the musical score for 'The Wind' continues the melody and accompaniment. The melody, written in treble clef, begins with a half note G4 (labeled 'G' with a circumflex) and continues with eighth notes. The accompaniment, written in bass clef, consists of a steady eighth-note pattern. The system concludes with a double bar line.

The first system of the musical score for 'The Wind' is shown. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes, with some notes beamed together. The bass staff contains a bass line with numbers indicating fret positions: 15-12, 13, 15-12, 13, 15-12, 13, 15-12, 13, 13-12-10, 13-12-10, 13-12-10, 13-12-10, 13, 12-10. Above the treble staff, there are three labels: (Gma) A³, C³, and D⁵, which likely refer to specific notes or chords in the piece.

E⁵ G⁵ A⁵

T
 A — 9 ————— 9 — 9 — 9 — 12 ————— 12 12 — 12 12 ————— 12 12 12 — 14 ————— 14 — 14 14 14 ————— 14 — 14 14
 B — 7 ————— 7 — 7 — 7 — 10 ————— 10 10 10 10 ————— 10 — 10 — 10 10 ————— 12 ————— 12 12 12 12 ————— 12 12 12

C⁵ B⁵ A⁵ E⁵

G⁵ A⁵ C⁵ D⁵

Slower ♩ ♩ E⁵

G⁵ A⁵ C⁵ D⁵ E⁵

G⁵ A⁵ C⁵ D⁵

E⁵ G⁵

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system covers measures 1 through 12, and the second system covers measures 13 through 17. The music is written for a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are written below the bass line. The first system ends with a double bar line, and the second system continues the melody and bass line.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, with a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, and the bass line is written on a four-line staff. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The second system continues the melody and bass line, with the melody ending on a quarter note G4 and the bass line ending on a quarter note G2. The score is written in a clear, legible font, and the musical notation is accurate and easy to read.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a treble clef and a guitar (Guitar). The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "1000". The score consists of two staves. The first staff contains the melody, and the second staff contains the guitar accompaniment. The melody is written in a single line, and the guitar accompaniment is written in a single line. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures. The melody is written in a single line, and the guitar accompaniment is written in a single line. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures.

The musical notation for the guitar solo is presented in two staves. The top staff is in standard musical notation on a treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplets indicated by a '3' below the notes. Chord symbols A5, C5, D5, and F5 are placed above the staff at specific points. The bottom staff is a guitar tablature (TAB) corresponding to the melody above, using numbers 1-10 to represent fret positions on the strings. The TAB includes various techniques such as bends (indicated by a 'b' and a curved line) and slides (indicated by a horizontal line with an arrow). The solo concludes with a double bar line.

run to the hills

Words & Music by Steve Harris

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Intro 160

2 has chant in.

Solo drums

TAB

A⁵ D⁵/A A⁵ C⁵/A D⁵/A

TAB

G⁵/A A⁵ Verse D⁵/A A⁵

A white man came across the sea he

TAB

C⁵/A D⁵/A G⁵/A A⁵ D⁵/A

brought us pain and mi-se-ry He killed our ribs he

let ring

TAB

A⁵ C⁵/A D⁵/A G⁵/A A⁵

killed our creed he took our game for his own needs We

let ring

TAB

D⁵/A A⁵ C⁵/A D⁵/A

fought him hard we fought him we our on the piers we

let ring

TAB

G⁵/A A⁵ D⁵/A A⁵

gave him ad but ma-ny came too much for Cree oh

let ring

TAB

back to their homes, / waiting the men, / the fight ing them / on - ly good In - dians are / at their own game / rather

Pro-chorus A⁵

Mur - der for free dom a stab in the back, en - sla - ving the young and old,
Sell - ing them whis - key and tak - ing their gold, wo - men and child - ren he

TAB 2 0 0 1 5 3 0 0

[illegible][illegible]

G⁵ F⁵ F⁵ G⁵

lives Run to the

p⁵ F⁵ C⁵ G/B To Coda

hills. Run for your

1. G⁵ 2. G⁵

lives. JVG1

Gr. 3

ff w/distortion & wah-wah

Solo E⁵ G⁵ C⁵

Full 15 12 15 12 12 15 12 12 14 12 14 12 12

E⁵ **G⁵**

C⁵ **B** **E⁵**

G⁵ **B** **C⁵** **7** **8^{va}**

B⁵ (8^{va}) **C⁵** 8^{va} **B**

Bridge

A¹

B⁵/A

C⁵/A

D⁵/A

Utr 1

PM PM PM PM PM PM PM PM PM PM

A¹

B⁵/A

C⁵/A

D⁵/A

Yeah

PM PM PM PM PM PM PM PM PM PM

A³

B⁵/A

C⁵/A

D⁵/A

D. S. al Coda

Oh

PM PM PM PM PM PM PM PM PM

Coda

G⁵

F⁵

E⁵

G⁴

live..

Run to the

F⁵ Fsus² C⁵ G/B
 talk. Run for your

G⁵ F⁵ F⁵ G⁵
 lives Run to the

F⁵ Fsus² C⁵ G/B
 talk. Run for your

G⁵
 lives

the trooper

Words & Music by Steve Harris

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Intro 4-158160

(E)

First system of the guitar intro. The treble clef staff shows a melodic line in E major. The bass clef staff shows a distorted bass line with fret numbers: 7-7-7-5, 7-6-5-5-3, 5-3-3-3-2, 5-5-7, 7-7-5, 5-5-3, 5.

ff w/distortion

Second system of the guitar intro. The treble clef staff continues the melodic line. The bass clef staff continues the distorted bass line with fret numbers: 3-3-3-2, 3-5-5-7, 7-7-5, 7-5-5-5-3, 5-3-3-3-2, 3-5-5-7.

Third system of the guitar intro. The treble clef staff includes a trill (tr) on the E5 note. The bass clef staff includes a trill (tr) on the 5th fret. A note 'E5' is written above the treble staff. A note '7' is written above the bass staff. A note 'E5' is written above the treble staff. A note '7' is written above the bass staff.

* Chords implied by bass

Fourth system of the guitar intro. The treble clef staff includes chords D5, G5, D5, E5, D5, G5, D5, C5. The bass clef staff includes fret numbers: 5-9-9-7, 7-9, 5-7-8-7, 7-5-7-8-7, 5-9-9-7, 7-9.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff with various note values and rests. Above the staff, the notes D⁵, G⁵, D⁵, and E⁵ are indicated. The second system continues the melody and includes a bass line with a treble clef. The third system shows the continuation of the melody and bass line. The score is written in a traditional musical notation style with a key signature of one flat and a common time signature.

The first system of the musical score for 'The Wind' consists of a single staff in treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a half note D5, which is marked with a 'trun' (trill) and a 'tr' (trill) above it. The melody continues with a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. The system ends with a quarter note A4, a quarter note G4, and a quarter note F#4.

The second system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with notes and rests, with 'trun' written above some notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with notes and rests, with 'trun' written above some notes. The system is divided into two measures by a double bar line.

D⁵ G⁵ D⁵ E⁵

Drum

Drum

TAB

8-9-8-7-8-7-9-8-7-6-7-7-8-7-6-7-8-9-9-7-5-7-9-5-7

Verse

D⁵ G⁵ D⁵ E⁵

I You'll take my life but I'll take yours too... you'll fire your mus-ket but I'll

TAB

D⁵ G⁵ D⁵ C⁵

D⁵ G⁵ D⁵ E⁵

run you through... So when you're wait-ing for the next at-tack,

TAB

D⁵ G⁵ D⁵ E⁵

you'd bet-ter stand... there's no turn-ing back... The bu-gle sounds... the charge

TAB

D⁵ G⁵ D⁵ C⁵

be-gins but on this bat-tle-field you use wits...

TAB

D⁵ G⁵ D⁵ E⁵

The spell of acrid smoke and her sex breath as I plunge on re-to

PM

D⁵ E⁵

cer-tain death. Oh

PM

D⁵

Oh

PM

E⁵ D⁵ G⁵ D⁵ E⁵

PM

8

D⁵ G⁵ D⁵ F⁵

The first system of musical notation consists of a guitar staff and a corresponding tablature. The guitar staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including trills marked with 'trun'. The tablature is on a six-line staff with fret numbers (8, 9, 7) and includes trill markings.

D⁵ G⁵ D⁵ C⁵

C⁵ F⁵ C⁵ D⁵

The second system of musical notation continues the piece. The guitar staff features a melodic line with trills. The tablature includes fret numbers and trill markings. The system concludes with a double bar line.

D⁵ G⁵ D⁵ E⁵

The third system of musical notation continues the piece. The guitar staff features a melodic line with trills. The tablature includes fret numbers and trill markings. The system concludes with a double bar line.

D⁵ G⁵ D⁵ E⁵

D⁵ G⁵ D⁵ E⁵

The fourth system of musical notation continues the piece. The guitar staff features a melodic line with trills. The tablature includes fret numbers and trill markings. The system concludes with a double bar line.

C⁵ F⁵ C⁵ D⁵

G⁵ D⁵ E⁵

The fifth system of musical notation continues the piece. The guitar staff features a melodic line with trills. The tablature includes fret numbers and trill markings. The system concludes with a double bar line.

Verse

D⁵ G⁵ D⁵ E⁵

2 The horse he sweats with fear we break to run. the mighty roar of the
 3 We get so close, near enough to fight when a Rus-sian gets me

PM

PM

D⁵ G⁵ D⁵ C⁵D⁵ G⁵ D⁵ E⁵

Rus-sian guns. And as we race to-wards the hu-man wall
 in his sights. He pulls the trig-ger and I feel the blow.

PM

D⁵ G⁵ D⁵ E⁵

the scent of pain as my com-rades fal We sur-dle bod-ies that lay
 a burst of flames take my horse be low And as I lay there gaz-ing

PM

PM

D⁵ G⁵ D⁵ E⁵D⁵ G⁵ D⁵ C⁵

on the ground, and the Rus-sians fire an-oth-er round
 at the sky. my bod-y's blind and my throat is dry

PM

D⁵ G⁵ D⁵ E⁵

We get so near— yes so — far a way
And as I lay for got ten and a — tune

We won't live to fight an
With out a tear at ter my

PM. PM.

D⁵ E⁵

oth - er day. I
part - ing green.

On —

D⁵

On —

PM.

E⁵ To Coda D⁵ G⁵ D⁵ E⁵

PM.

15

Solo

D⁵

B⁵

C⁵

D⁵

(8ve)

First system of guitar solo notation. The treble clef staff shows a melodic line with various ornaments and a 'loco' section. The bass clef staff shows fret numbers and fingerings. Chord symbols D⁵, B⁵, C⁵, and D⁵ are placed above the staff. A dashed line indicates an octave shift.

L⁵

D⁵

Second system of guitar solo notation. The treble clef staff shows a melodic line with various ornaments. The bass clef staff shows fret numbers and fingerings. Chord symbols L⁵ and D⁵ are placed above the staff. A dashed line indicates an octave shift.

B⁵

C⁵

D⁵

Third system of guitar solo notation. The treble clef staff shows a melodic line with various ornaments. The bass clef staff shows fret numbers and fingerings. Chord symbols B⁵, C⁵, and D⁵ are placed above the staff. A dashed line indicates an octave shift.

E⁵

D⁵

(8ve)

Fourth system of guitar solo notation. The treble clef staff shows a melodic line with various ornaments. The bass clef staff shows fret numbers and fingerings. Chord symbols E⁵ and D⁵ are placed above the staff. A dashed line indicates an octave shift.

(8ve)

B⁵

C⁵

D⁵

E⁵

Fifth system of guitar solo notation. The treble clef staff shows a melodic line with various ornaments. The bass clef staff shows fret numbers and fingerings. Chord symbols B⁵, C⁵, D⁵, and E⁵ are placed above the staff. A dashed line indicates an octave shift.

D⁵ B⁵ C⁵ D⁵ A⁵

(8^{va})

-19-20-17 (17) 12 12 15 12 15 12 14-(14)-12-14-12 5-8 -14

G⁵ E⁵

5-8-5 7 7 7 6-5 7 6 5 3 5

F⁵ G⁵ A⁵ G⁵

3 10 5 12 12 10 10 9 11 9 12 10 10 12 13 12 12 15

E⁵ F⁵ G⁵ A⁵

15 15 15 12 15 (15) 17 19 17 17 20 17 20 17 17 19 17 19 17 16 17 16 15

G⁵ E⁵ F⁵ G⁵ A⁵

(8^{va})

17 15 15 (17)-12 -1/2 17 17 7-17-17 19 17 20 17 20

(8^{ma}) G^5 E^5 F^5 D^5 G^5 D^5 E^5

D al Coda

\oplus Coda

E^5 (E)

D^5 E^5

the number of the beast

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Intro

2 bar current in D5

2 bar counter in D

w/p.m.
f w/distortion

Verste

left a long, sec, saw, dreams my mind was can I be have m my own it's al ways

C'

[illegible]

Time to think, I get the mem ries
saw that night was real and not jus
flec tions of my warped mind star ing
face that twirl my mind and brings me

1.2.3.
D⁵

from my mind
far - ta - se
back at me

2 What did I
3 Just what I
4 Cos in my

TAB

7 5 5 5 6 5 5 5 5 | 5 5 5 5 5 5 5 5 | 4 6 5 5

4.

to des pair

Yeah

Piano

Bass

The musical score for "D'YC" is presented in two systems. The first system shows a guitar melody on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second system shows a bass line on a single staff with a bass clef and a key signature of one sharp (F#). The bass line consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is written in a standard musical notation style, with a treble clef for the guitar and a bass clef for the bass line. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style, with a treble clef for the guitar and a bass clef for the bass line. The key signature is one sharp (F#), and the time signature is 4/4.

A musical score for the song 'The Rose Tree'. It features three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is written in a simple, folk-like style with many beamed eighth and sixteenth notes.

Verse

4 N g'n was black, was no use told me back
6 Torch es blained and doc red giants were pleased
can't go on must in form the the

PM PM PM PM PM PM PM

TAB

7 5 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5

The musical score for 'The Old Folks at Home' is presented in three systems. The first system is a vocal melody in G major (one sharp) and 4/4 time, with lyrics: 'cos I just had to see, was some one as they start to cry, hands or just some can this stbl. he res. or just some. The second system is a piano accompaniment in the same key and time, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand. The third system shows the bass line of the piano accompaniment with fingerings indicated by numbers 1-5.

58

dark in gauges more and what was all
the fires are hum ing bright the full led
to wards the chant ing hordes seen to

PM... PM PM PM PM PM PM

5 7 5 5 7 7 5 5 7 5 5 5 7 5 7 5 5

thus for real or just some kind of he'll
has be gun or just Sa tan's work is done
met mer use can't a void their eyes

PM PM PM PM PM B

7 5 5 5 7 5 5 5 7 5 7 5 5 0 2 3 3 3 2 3

D⁵ C⁵ Chorus G/B C⁵ D⁵
Six six six the num ber of the beast

PM PM PM

6 7 7 5 7 7 5 5 3 3 3 3 3 2 2 2 3 3 3 3 7

To Code ④
C⁵ G/B C⁵
Hell and fire was burn to be re-leased
Sac ri fice in go ing on to-night
Six six six the one

PM...

7 7 5 3 3 3 3 3 2 5 2 2 5 3 5 5 5 5

1 D⁵ 2 D⁵

PM PM PM PM PM

1

2. Solo

B⁵ 8va

13-10 13-10 11-10 11

Full

10-11-10-8-10

B⁵ 8va

Full

Full

(8va) Bb5 F5
isca *trun* *trun* *trun* *trun* *trun* *trun*

Bb5 (8va) F5

D5 C5 Bb5
 (8va) *Full*

G5 F5 G5 A5
scr ring *P.M.* *P.M.*

Solo C5 D5 F5 G5

B⁵ C⁵ D⁵ F⁵

Full

G⁵ B^{b5} C⁵ D⁵

Full

F⁵ G⁵ B^{b5}

Full

* beads are approximate

C⁵ D⁵ F⁵ G⁵ B^{b5}

Full

C⁵ D⁵ F⁵ G⁵

Full

C⁵

force and I'll pos-ess your ho-
I have the power to make

D⁵

1.

- dy and I'll make you burn.
- my ev-il take its course.

1. cont. 2.

have the

P.M.

D⁵/C

D⁵

C⁵

D⁵